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or promise of any kind. But the wayward god is not so easily outruled. He slips in uninvited, and the unwary couple soon fall into the trap he sets for them. It is pleasant to note the effect of the two characters upon each other, and the subtle transformation they undergo. The strictly conscientious efforts on both sides to keep within the limits of the bargain culminate almost in a tragedy, when a dramatic episode intervenes which clear the air like a thunder-storm, and puts the lovers at last on their real footing, where we are happy to leave them. Dodd, Mead & Co.

IT might go hard with the novel-reader if there were not, occasionally, a good new novel. Such is *VICTIMS*, by Theo. Gift, published by Henry Holt & Co. It deals with Jewish society in London, into which the heroine, a young lady from an out-of-the-way place in Brittany is introduced, in consequence of an outbreak of fever in her native village. The embarrassments of the heroine's French father, and the stupid prejudices of her Evangelical British mother lead to a sad conclusion, of which the most agreeable persons in the book are the victims; nevertheless, it is pleasant reading. The characters are lifelike; there are bright descriptions of scenery, and not a little mildly sarcastic art talk.

CHARLES SCRIBNER'S SONS do well by *A CHILD OF THE CENTURY*, which they have brought into the world. They give its author's name, John T. Wheelwright; its price \$1, or paper, 50 cents; a proper list of chapters with taking headings, such as "The Germ Theory of Love" and "An Eventful Morning." The book is entertaining. Thomas Otis Sewell, the hero, is described; following his passport in the opening chapter as thirty-five, five feet four inches, sandy, with gray eyes, prominent nose, and auburn hair, notwithstanding which, and a slight inclination toward civil service reform, the principal young lady character and the reader get to like him before the end of the volume is reached, and to feel that they have rather underrated him.

ONE of the very few of the innumerable writers of "Society Sketches" and the like, who have anything to say, and who know how to say it, is George A. Baker, author of "Point Lace and Diamonds." It is true he falls a little below Mr. Aldrich, for instance; but if his satire is sometimes a trifle forced, it cannot be denied that it is keen and sparkling. His latest book is called *MRS. HEPHÆSTUS AND OTHER SHORT STORIES*, together with "West Point," a comedy in three acts, and is published by White, Stokes & Allen. The lady who provides a title for the first story is named by the author after a bronze copy of the Venus of Milo, which she is supposed to resemble. The story is a modern version of the old myth, with the affair of the net and much other matter left out. The other stories are: "The Child of the Regiment," "The Spirit of the Air," "The Merman," and "The Invasion of Kleindorf."

MR. BISHOP'S book, *THE GOLDEN JUSTICE* (Houghton, Mifflin & Co.) has good local color and movement, and fair possibilities of character; but the key-note of the story is a false one. The idea of the Statue of Justice, with the written confession of a crime buried beneath it, is far-fetched and fantastic, and especially out of place in a novel, where the realism is of the most unmitigated kind, and the incidents seem drawn from the daily papers. Side by side with every-day "sensations," such as the bridge-casualty, upon which the story turns, a labor riot, a fire, a railway accident and a tornado, we have half-mystical suggestions and portents, coincidences and fateful meetings and revelations.

DAINTINESS is the distinguishing characteristic of *MADRIGALS AND CATCHES*, by Frank Dempster Sherman, published by White, Stokes & Allen. The following verses from "A Lyric," will give a good idea of Mr. Sherman's style, and of his own conception of the poet's functions:

"A lyric is a tiny bird,
Gay lover of the garden blooms,
Whose little heart is ever stirred
By colors and perfumes.
Its flights are near the lowly things,
Not to the eagle-epic's skies;
It is content to flash its wings
Beneath my loved one's eyes."

AN INTRODUCTION TO GREEK SCULPTURE, intended as a somewhat elaborate guide to such a collection of casts and photographs after the antique as might be formed in every large city, arranged in historical sequence, has been prepared by L. E. Upcott, M.A., and is published as one of the Clarendon Press series of handbooks. Taken mostly from German authorities, the statements and views put forward include little, either of fact or criticism, that is very new. Readers are referred to other books for illustrations and detailed descriptions of the works mentioned. It is not, therefore, a book for the general reader, as an "Introduction" might be expected to be; but it will prove valuable to the student as a sort of index covering the whole subject, and to persons about to make such a collection as is spoken of above it should be extremely useful.

THE Easter publications from L. Prang & Co. include a white satin sachet—set upon a gilt wire easel—with three rosy-cheeked choristers on the upper part and below a posy of delicately-tinted azaleas.

THE first instalment of the charmingly characteristic Thackeray Letters, in the April number of *SCRIBNER'S MAGAZINE*, is a treat no lover of the genial "Titmarsh" can afford to lose. Several of these frankly confidential epistles to his friends, Mr. and Mrs. Brookfield, are delightfully illustrated with facsimiles of the irresistibly funny pen sketches with which the author of "Vanity Fair" loved to embellish his private correspondence. The old gentleman seems to live again for us. Indeed, it is hard to believe that he is not still writing. These letters are a fresh draught of the genuine Thackeray; or, rather, it is as if a phonograph into which he had spoken were, like a bottle of rare old port, brought forth from Scribner's cellar, and uncorked for the especial delectation of the present generation.

Treatment of the Designs.

THE "NORMAN PEASANT."

THE original of this life-like study, by Mr. Stephen Hills Parker, is in oils, and the directions will be given for that medium. First sketch in the outlines of the head and figure with charcoal, being careful to get the drawing of the features correct before beginning to paint.

For the background use raw umber, white, yellow ochre, a little madder lake, and a very little ivory black. The cap is laid in in a general tone of delicate gray, and the high lights and deep accents of shadow are added afterward. For this general tone use white, yellow ochre, a little ivory black, cobalt and madder lake, adding burnt Sienna in the shadows. For the high lights use white, a little yellow ochre, and the very least touch of ivory black. The hair is painted with raw umber, white, bone brown; yellow ochre for the local tone. In the lights add a little cobalt, and omit bone brown. In the deeper accents of shadow use burnt Sienna and a little ivory black alone. The face is painted with yellow ochre, light red, madder lake, white, cobalt, raw umber, and a very little ivory black in the local tone. In the shadows add burnt Sienna, and omit light red; use, of course, much less white and yellow ochre. Paint the mustache with raw umber, white, yellow ochre, and a very little ivory black. Add burnt Sienna in the deeper touches, and a little cobalt in the half-tints. For the lips use madder lake, light red, white, yellow ochre, and a very little ivory black, adding burnt Sienna in the deeper touches, and omitting light red and yellow ochre. The white is to be used in large or small quantities as may be required. In the highest lights on the flesh use white, madder lake, yellow ochre, and the least bit of ivory black. Paint the whites of the eyes in the same manner as the white cap; laying in at first a general tone of gray, and touching on the high lights afterward. Use the same colors given for the cap. The blue irises are painted with cobalt, white, a little yellow ochre, and a little ivory black, and madder lake. The dark pupils in the centre are painted with ivory black and burnt Sienna. Paint the gray coat with the colors given for the background, adding a little cobalt in the half-tints. Use bone brown, burnt Sienna, and ivory black for the brown inside vest, adding white and yellow ochre in the lighter touches. For the blue and purple tie use permanent blue or cobalt, with madder lake, yellow ochre, white, and raw umber, adding a little ivory black and burnt Sienna in the shadows. For the bluish-white blouse use the colors given for the white cap, intensifying the blue by adding more cobalt and yellow ochre. Raw umber may also be added in the shadows. In the band of blue around the top substitute Antwerp blue for cobalt, and paint with the colors given for the blue eyes. Add burnt Sienna and raw umber in the shadows. In the first painting mix a little turpentine with the colors as this makes them dry quickly. Lay in the paint thickly, using flat bristle brushes of medium size for the general tones. In all the successive paintings use poppy oil for a medium instead of turpentine. In finishing, where fine touches are needed in carrying out the smaller details, use flat pointed sables Nos. 6 and 9. When completed and dry varnish with French retouching varnish.

DECORATIVE HEAD WITH A RUFF.

THE head for plaque decoration, given in the extra supplement, would look well with a background of dead unburnished gold. The small scroll pattern burnished on the flat dead surface gives a very rich effect. If the background is gold the hair should be kept a rich, warm brown, the shadows being of a dark chestnut brown. The eyes should also be brown, of a warm shade. The complexion should be fair, the pearls in the hair shaded with gray, and the lights put on thickly with white. A rich olive green would look well for the dress, the color being bright but put on thickly enough to give a rich, velvety effect. Plenty of warm brown should be used in the shadows of this green. The large ruff should be shaded with grays, the warmer grays being used for the deeper shadows on the inner folds of the ruff, and the cooler grays for the lighter shadows. The under dress may be a very pale delicate blue, with deeper, greener shadows, the little bands on the edge of it being a dull orange, not very dark.

FAN DESIGN. (Page 133.)

THIS design should be painted in water-colors on silk. Place the large birds at the left, a little beyond the middle of the fan. They are gray, with brown wings and soft red breasts shading into yellow gray. In the tails are seen touches of purplish-blue alternating with brown. The background immediately behind the birds represents soft white clouds shaded with gray. If the color of the silk allows it, a little blue may be seen between the clouds. This will be especially pretty with white, gray, pale pink, or cream color. The moist water-colors in pans or tubes are used, and more or less Chinese white is mixed with all the colors to render them opaque. After drawing in the birds lightly, with a hard lead-pencil, cover the whole ground of the design within the outlines with pure Chinese white. This white should always be bought in the tubes, as it is far preferable in that shape. When the underpainting is dry begin to put in the color. Use in the gray tones of the birds Chinese white, a little lamp-black, yellow ochre, rose madder and cobalt. In the browner shadows add sepia with burnt Sienna. The blue feathers in the tail are painted with Chinese white, cobalt, yellow ochre, sepia and madder lake. In the high lights use less sepia and madder lake. In the deeper accents of shadow add burnt Sienna and a little lamp-black. For the blue feathers use Chinese white, cobalt, yellow ochre and a little lamp-black, adding raw umber in the shadows. The claws and legs are

painted with Chinese white, yellow ochre, raw umber, light red and a little lamp-black. For the beaks use Chinese white, yellow ochre, raw umber, rose madder and sepia. In painting the background, first lay in the undertone of Chinese white as above described, then put in the shadows of the clouds with Chinese white, yellow ochre, a little lamp-black, cobalt, and rose madder. In the high lights use Chinese white, a little yellow ochre and a very little lamp-black. To paint the red breasts of the birds use Chinese white, light red, rose madder, yellow ochre, raw umber and a little lamp-black. In the yellow parts add a little cadmium, with more yellow ochre, and omit light red.

PURPLE LILACS. (Page 131.)

TO PAINT THE LILACS IN OIL-COLORS: First lay in a general tone of light and shade, including the whole bunch or group of small flowers, which grow closely together, somewhat like a cluster of grapes. Be very careful to follow the exact form of the shadow where it meets the light, as this will indicate the form and size of the blossoms. Afterward add the high lights, also the deeper touches of shadow, as well as any other small details that may occur. If a background is needed, make a tone of rather dark, warm gray, allowing shadows to fall behind the flowers and a little below. For the general tone of the purple lilacs use permanent blue, white, madder lake and ivory black, adding burnt Sienna and raw umber in the shadows. For the high lights add to the colors given for the local tone a little yellow ochre. The faint yellow centres should be painted with yellow ochre, cadmium, white, and a very little ivory black. The green leaves are painted with Antwerp blue, white, light cadmium, madder lake and ivory black. In the shadows add raw umber and burnt Sienna. Use turpentine with the colors for the first painting, and put on the color thickly with large and medium-sized flat bristle brushes. For the small details needed in finishing use flat pointed sables Nos. 5 and 8. For a medium, use, after the first painting, French poppy oil with the colors. The background is painted with white, yellow ochre, a little raw umber, permanent blue, light red and a very little ivory black. In the shadows thrown by the flowers add madder lake, and use less white and yellow ochre.

TO PAINT THE LILACS IN MINERAL COLORS use for the local tone of the purple golden violet with deep blue, adding deep purple in the deeper touches of shadow. Leave the china clear for the lights, and then wash over thinly with golden violet. The leaves are painted with grass green for the local tint, adding a very little blue in parts. In the shadows use brown green added to the local tints. A little carmine may be used with grass green in the grayish half-tints. For the background use ivory black and sky blue, adding a little ivory yellow in the lighter parts.

DESIGN FOR A HALL CHEST.

PLATES 595 and 596 are designs for a carved hall chest (asked for by Mrs. W. H. H. W., Muncy, Pa.) The front panels and the entire chest in miniature are shown in plate 595, and the end panel in plate 596. The measurements are: length, six feet; width, two feet; height, twenty inches; height of panels, eight inches; length of centre panel, twenty-seven inches; length of the other panels, sixteen inches. The central medallion may be filled with a monogram if desired.

THE CHINA PAINTING DESIGNS.

PLATE 597 is a design of plums for a fruit-plate, to be painted in monochrome, using delicate green for the coloring. Place the decoration for the centre of the plate directly on the white of the china, without any background. Mix apple green and grass green for the coloring of the plums, shading with brown green. Use grass green and a little brown green mixed for the leaves and stems, shading with brown green alone. Let the tinting of the apple-blossoms in the border decoration be in delicate green, using the same coloring as for the plums. For the shadow touches behind the blossoms use brown green. Outline with brown green.

PLATE 598 is a marsh-marigold decoration for a vase. For the centres of the flowers use orange yellow, for the petals silver yellow, shading and outlining with brown green. For the stalks and the veins of the leaves, which are light, add a little brown green to apple green. For the leaves themselves, which are darker, add brown green to emerald green; shade and outline with brown green. Use yellow brown for the body of the dragon-fly, and also for the upper portion of each wing, shading and outlining with black. Treat the border as follows: Centre band orange yellow marked with brown green, petals silver yellow, background deep red brown, outlines black. For the background of the rest of the vase use celadon, mottled and clouded with brown green and deep red brown, taking care to have the lighter shade prevail where it approaches the border and the dragon-fly. The design is arranged for the "Egyptian" vase, nine and a half inches high, ivory white ware. It can be adjusted, however, to other forms of china.

B. D. BEDELL & Co. show novel effects in Doulton ware. The new "lace relief" decoration in black and gold, applied to large vases, and other ornamental objects, in combination with sprays of flowers in the natural colors, has an extremely rich effect. The ivory white porcelain from the Trenton potteries, decorated with flowers and leaves in gold and colors, and the shell-like Belleek ware are worthy of a place on any table. Punch-bowls in willow-ware, mounted in German silver, the handles of the ladles also in willow-ware, or in cut glass, are shown, as, also, candlesticks in "peach-blow" faience and oxidized silver, and heavily glazed Nuremberg vases of Renaissance design in olive and dark blue.

THE A. T. STEWART PICTURE SALE.

Artist.	Title.	Buyer.	Price.
L. E. Adan.	"In the Flower Garden"	John T. Lester, Chicago	\$250
D. L. Alvarez.	"Jealousy"	H. B. Lane.	750
L. Bakalowicz.	"Richelieu's Cats"	Charles Clark	250
A. H. Bakker-Korff.	"Gossip"	Reichard	550
C. Baugnet.	"Blind Man's Buff"	Albert Hilton	2,800
J. H. Beard.	"Brunette and Blonde"	John T. Lester	500
P. M. Beyle.	"Odalisque and Parrot"	W. H. M. Sistare.	325
A. Bierstadt.	"Seal Rock, San Francisco"	Charles Lockhart.	2,500
G. Boldini.	"Waiting"	S. A. Coale.	800
W. A. Bouguereau.	"Homer and Son Guide"	Frederick Layton, Milwaukee.	5,200
G. R. C. Boulanger.	"The Applan Way"	S. A. Coale.	1,000
J. L. Brown.	"The Death"		650
J. L. Brown.	"The Start"	Hazeltine, Philadelphia	750
A. Casanova.	"Preparing for a Visit"	W. J. Mortimer	350
V. Chavet.	"The Duet"	Lewis Johnston	400
F. E. Church.	"Niagara Falls from the American Side."	John S. Kennedy.	7,050
G. Clairin.	"Carnival, Venice"	William Y. Mortimer.	625
P. C. Comte.	"Inquisitiveness"	Charles G. Ellis.	450
P. C. Comte.	"In Confidence"	H. L. Sheldon.	325
P. De Braekelaer.	"The Singing Lesson"		750
X. De Cock.	"Cows at the Stream"	C. L. Lambert	650
R. De Eguisquiza.	"A Bright Lookout"	T. O. Bullock	175
R. De Madrazo.	"Lady Feeding a Pet Monkey"	A. R. Conklin.	1,000
J. De Nittis.	"Flirtation, Hyde Park"	John T. Lester	700
D. E. J. De Noter.	"Lady, Flowers, and Objects of Art"	Reichard	300
A. Des Goffe-Blaise.	"Objets d'Art"	Knoedler.	525
E. Dubufe.	"The Circassian Girl"	S. A. Coale.	700
L. y Escosura.	"Hadden Hall"	R. F. Cutting	1,550
T. Faed.	"Papa's Coming"	John S. Kennedy.	2,100
G. Farrier.	"Marguerite Going to Church"	S. A. Coale.	625
E. B. Fichel.	"The Art Critics"	W. J. Mortimer	675
F. L. Français.	"Ruins of Pompeii"	S. A. Coale.	800
L. Gallait.	"Abelard and Heloise"	Heber R. Bishop.	2,500
J. L. Gérôme.	"The Chariot Race"	E. H. Van Ingen.	7,100
V. J. Genisson.	"Church Interior"	R. L. Cutter.	275
R. Gignoux.	"Niagara in Winter"	Charles Bark	1,050
F. Girard.	"Helping the Poor"		675
J. A. Goupil and De Noter.	"Lady, Flowers, and Objects of Art"	Frederick Layton.	550
H. P. Gray.	"Charity"	John Wanamaker, Philadelphia.	575
J. M. Hart.	"Landscape and Cattle"	William Rockefeller.	1,500
F. P. Hiddemann.	"Columbus's Triumphant Entry into Genoa."	J. Brinckerhoff	500
T. Hildebrandt.	"Lear Awakening from Insanity"	D. W. Powers	1,000
K. W. Hübner.	"The Young Married Couple"	G. S. Hutchinson.	375
K. W. Hübner.	"The Old Married Couple"	Isidor Strauss.	525
D. Huntington.	"Lady Washington's Reception"	Latham A. Fish for the Hamilton Club, Brooklyn.	3,300
G. Ingomar.	"Tired Out"		200
Eastman Johnson.	"The Confab"	W. Q. Pope	1,025
A. A. Lesrel.	"The Bandit's Ruse"	W. J. Mortimer	1,375
J. L. E. Meissonier.	"Charity"	Albert Hilton.	10,500
Hugues Merle.	"Hamlet and Ophelia"	Knoedler	2,100
A. Moreau.	"Gathering Pond Lilies"	C. W. Tenney.	450
V. Palmarioli.	"On the Terrace"	Knoedler	575
A. Parton.	"A Mountain Brook"	H. R. Kibbe.	625
E. A. Pinchart.	"Spring"	Knoedler.	675
E. Richter.	"The Presents of Lalla Rookh"	John H. Converse.	750
A. Schulten.	"Swiss Landscape"	E. S. King.	575
C. Schussele.	"Washington Irving and His Friends"	W. F. Foster	1,650
A. Stevens.	"After the Ball"	Albert Hilton.	2,850
A. F. Tait.	"Lost in the Snow"	Beers Brothers.	1,025
A. Toulmouche.	"The Serious Book"	John H. Converse.	2,150
C. Troyon.	"Cattle"	D. C. Lyle	7,150
P. Van Schendel.	"The Night Market"		1,000
Verboeckhoven and Roffiaen.	"Loch Lomond"	Reichard.	2,925
M. von Bremen.	"Industry"		3,650
W. von Kaulbach.	"Cupid and Psyche"	S. A. Coale.	925
K. T. Von Piloty.	"Thusnelda at the Triumphal Entry of Germanicus into Rome."	Albert Hilton	3,900
F. Willems.	"The Bride"	H. L. Sheldon, Brooklyn.	725
F. X. Winterhalter.	"Susannah and the Elders"	D. W. Powers, Rochester.	825
A. Yvon.	"Battle of Inkerman"		550
F. Ziem.	"Doge's Palace, Venice"	F. N. Goddard.	1,400

Total for the first night's sale.....\$110,125

A. Achenbach.	"Storm at Sea"	John Wanamaker.	\$2,450
L. Bakalowicz.	"Henry V."	J. Steinberger	550
C. Baugnet.	"The Secret Missive"	I. Strauss	225
A. Bierstadt.	"Natural Park and Lake, Southern California"	Louis Welkens	2,500
A. Bierstadt.	"Emerald Pool"		3,100
W. A. Bouguereau.	"The New-born Lamb"	Mrs. J. Lawrence Smith	5,100
K. Bodmer.	"Summer Landscape"	J. J. Coogan	350
J. C. Bonfond.	"The Blacksmith"		625
G. Boldini.	"The Washerwoman"	Stanford White.	1,475
Carl Becker.	"The Rendezvous"		525
L. Bakalowicz.	"The Interesting Book"	A. E. Burkhardt	350
F. A. Bossuet.	"Spanish Landscape"	A. E. Burkhardt.	300
I. L. Brodie.	"The Confession"		475
L. Brodie.	"The Signal"	W. Callender.	1,075
G. B. Butler, Jr.	"A Capri Rose"	J. O. Sheldon.	575
F. A. Bonheur.	"Environs of Fontainebleau"	Mrs. J. Lawrence Smith.	17,800
C. E. Boutibonne.	"Elizabeth and Sir Walter Raleigh"		575
G. Castiglione.	"The Villa Torlonia"		650
K. Clasen.	"Queen Katharine and Cardinal Wolsey"		400
W. Camphausen.	"Charles I. and Oliver Cromwell"		1,500
J. Chelminski.	"Off for the Hunt"	Stanford White.	309
J. Chelminski.	"Return from the Hunt"	Stanford White.	300
T. T. Damschreuder.	"The Cavalier's Story"	L. F. Boye.	300
P. De Connick.	"My Pet"	A. E. Burkhardt, Cincinnati.	475
C. F. Daubigny.	"End of the Month of May"	J. C. Hoagland, Brooklyn.	7,900
J. De Nittis.	"Bois de Boulogne, Return from the Races."	C. J. Milne.	1,425
E. Dubufe.	"Lady and Parrot"	S. A. Coale.	600
E. Dubufe.	"Love's Diversion"	G. M. Olcott.	475
E. Ender.	"Schiller at the Court of Weimar"	Wertheimer	625
E. B. Fichel.	"Going to Mass, Church of Saint Sulpice"	Sir Donald Smith	1,050
E. Frère.	"Dinner Time"	A. Elliot.	2,625
M. Fortuny.	"The Serpent Charmer"	Avery	13,100

Artist.	Title.	Buyer.	Price.
O. Grashof.	"The Cid"	E. S. King.	\$525
H. F. Gude.	"A Mountain Torrent"	B. H. Warden.	700
J. L. Gérôme.	"The Gladiators—Pollice Verso"	Frederick Bourne.	11,000
W. Hart.	"The Golden Hour"	William Rockefeller	3,050
K. Herpfer.	"The Godfather's Visit"	Noyes	2,400
J. P. Hasenclever.	"The Politicians"	C. Liebmann.	1,025
F. K. Huysmans.	"Oriental Bazaar"	T. O. Bullock	175
J. G. Jacquet.	"An Eastern Princess"	John D. Lester	1,000
F. H. Kaemmerer.	"The Croquet Party"	Noyes	1,100
M. K. Kellogg.	"After the Bath"	C. F. Wildey.	525
E. Leutze.	"Paradise and the Peri"	F. A. Fogg	225
A. Lindlar.	"A Cascade"	H. N. Bramond	425
J. C. Meissonier.	"Nice"	E. Leflaivre.	825
J. L. E. Meissonier.	"At the Barracks"	Knoedler	16,000
P. Michetti.	"Misty Morning—Rome"	Mrs. J. Lawrence Smith.	1,100
Hugues Merle.	"Benedick and Beatrice"	Frederick Layton.	2,000
M. Munkacsy.	"A Visit to the Baby"		8,700
E. Nicol.	"The Disputed Boundary"	William Rockefeller	15,250
P. Outin.	"On the Cliff"	Albert Hilton	900
E. Richter.	"An Oriental Pedler"	C. Leisman	725
K. Schloesser.	"The First Smoke"	E. S. Allien.	1,050
N. G. Schlesinger.	"Peek-a-boo"	J. Wallack.	325
C. A. Simonetti.	"La Femme Galante"	J. Wallack	900
J. L. Stewart.	"When Men Prove Untrue"	J. Brinckerhoff.	325
A. F. Tait.	"Grouse"	A. E. Burkhardt	300
V. Torte.	"The Promenade, Lady of the Time of the Directory."	S. A. Coale.	750
J. Verhas.	"Flowers"	E. S. King.	375
E. J. Verboeckhoven.	"The Fight"	Edward Kearney.	1,175
L. Valles.	"La Tentation"		625
Horace Vernet.	"Triumphal Entry of Julius Caesar"	Heber R. Bishop.	2,300
M. von Bremen.	"The Kind Sister"	Marshall Field, Chicago.	4,450
F. Willems.	"The Invalid"	Christ Delmonico.	925
A. Yvon.	"From Solferino"	W. Y. Mortimer.	1,150
E. Zamacois.	"The Begging Monk"	Jay Gould.	4,400
F. Ziem.	"Quai dei Schiavoni"		1,350

Total for the second night's sale.....\$160,500

A. Achenbach.	"Fishing Smacks Returning to Schev- iningen"		\$1,450
A. Achenbach.	"A Coming Storm"		2,250
L. Bakalowicz.	"The Toilet"	E. F. Shepard.	400
C. Baugnet.	"The Letter"	E. F. Shepard.	275
C. Baugnet.	"Young Lady and Fruit and Flowers"		300
J. H. Beard.	"There's Many a Slip"		625
Blondel.	"Little Red Riding-Hood"	J. W. Thompson.	75
Boldini.	"Park of Versailles"		3,400
R. Bonheur.	"The Horse Fair"	Cornelius Vanderbilt	53,000
W. A. Bouguereau.	"Return from the Harvest"	E. F. Shepard.	8,000
W. Camphausen.	"Charles I. as a Prisoner"	J. S. Strauss.	575
B. Constant.	"Evening on the Terrace"	Sir Donald Smith, Montreal.	4,000
De Braekelaer.	"Grandfather's Visit"		450
C. H. De Huysvel.	"Dutch Interior"	J. Rothschild.	550
G. De Jonghe.	"The Pet Parrot"	E. S. King.	225
D. E. J. De Noter.	"Young Lady and Fruit and Flowers"		300
J. B. E. Detaille.	"The Rest at Camp St. Maur"	W. Q. Pope	3,600
E. Dubufe.	"The Prodigal Son"	H. Hilton.	3,050
E. B. Fichel.	"An Audience at the Minister's"	D. Y. Evans.	350
M. Fortuny.	"The Beach at Portici"	W. Rockefeller.	10,100
J. L. Gérôme.	"Une Collaboration"		8,100
F. Girard.	"Fishing"	Albert Hilton.	850
A. Gisbert.	"Faust and Marguerite"	H. Hilton.	1,075
H. F. Gude.	"Norwegian Landscape"		500
J. Hintz.	"Preparing for School"	J. Strauss.	250
M. Hobbema.	"Moonlight Landscape"	H. Hilton.	350
K. Hoff.	"The Kind Guardian"	E. F. Shepard.	625
K. W. Hübner.	"The Silesian Weavers"		575
J. B. Irving.	"On Guard"	H. S. Wilson.	475
C. E. Jacque.	"Landscape and Sheep"	W. W. Rockefeller.	2,600
J. Jimenez.	"A Spanish Fair"	L. A. Fish	2,900
K. Kiesel.	"The Happy Mother"		400
L. Knaus.	"The Children's Party"	Jay Gould.	21,300
F. S. Lachenwicz.	"Elk Pursued by Wolves"	D. W. Powers.	575
I. E. Lambert.	"Cats on Cushion" (En Famille).	Albert Hilton	1,025
M. Leloir.	"Summer Pleasures"		775
L'Enfant de Metz.	"The Drawing-School"	A. Harper.	250
Luckx.	"The Carousal"		400
Madou.	"At the Shoemaker's"	Christ Delmonico.	525
Madrazo.	"La Marquise"	Mr. Worth.	950
J. L. E. Meissonier.	"Friedland, 1807"	H. Hilton	66,000
J. L. E. Meissonier.	"Portrait of Himself"		
Meyer von Bremen.	"The First Sorrow"	L. A. Fish	1,925
R. C. Minor.	"Autumn"		550
C. L. Müller.	"Innocence"	L. Baier	900
Murillo.	"Boy with Kettle"	Allien & Co.	625
Murillo.	"Boy and Mousetrap"	Albert Hilton.	1,100
P. Outin.	"Good-by, Grandpa"	D. W. Powers.	650
F. Paulsen.	"A Present for the Baby"		475
E. L. Poittevin.	"Master's Out"	Vanderveer	475
E. W. Pose.	"Swiss Landscape"	A. R. Demarest	425
J. W. Preyer.	"Fruit"	Hazeltine	675
J. W. Preyer.	"Fruit"	Knoedler.	925
Rembrandt Van Ryn.	"Head"		400
G. Saal.	"Winter Landscape"		425
K. Schloesser.	"The Young Cook"	Allien & Co.	725
J. Schrader.	"Alexander von Humboldt"	Knoedler.	925
A. Siegert.	"Grandmother's Visit"		425
K. F. Sohn.	"Amusing the Baby"		250
J. B. Sonderland.	"Going to Market"		450
V. G. Stiepevich.	"Une Dissertation"		225
G. Stuart.	"Portrait, Washington"	N. P. Ward.	3,100
Titian.	"Madonna and Child"	H. Hilton.	800
A. Toulmouche.	"Resignation"	G. Strauss	225
C. Troyon.	"Landscape and Cattle"	Knoedler (for M. K. Jesup).	11,000
G. J. J. Van Os.	"Flower, Fruit, and Marble Vase"	Boston.	200
E. J. Verboeckhoven.	"On the Road to Market"	Knoedler	2,500
C. M. Webb.	"The Miser"	H. Hilton.	325
O. Weber.	"Bavarian Courtship"	W. A. Copp.	550
A. Yvon.	"The Genius of America; Replica"	S. A. Coale.	325

Total for the third night's sale.....\$243,125

Grand total.....\$513,750

Supplement to The Art Amateur.

Vol. 16, No. 6. May, 1897.

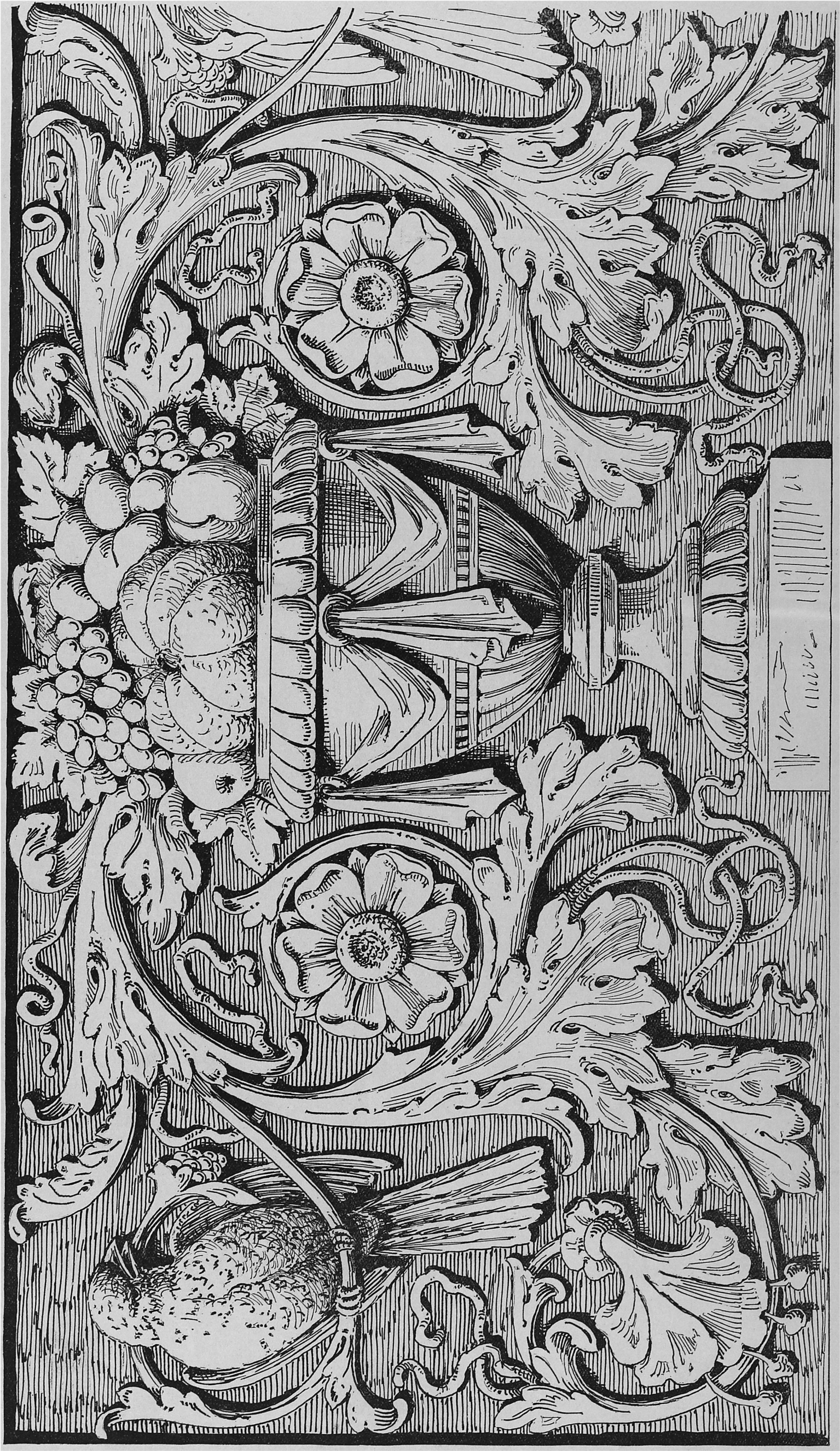


PLATE 596.—DESIGN FOR A HALL CHEST OF CARVED OAK.

END PANEL. BY C. M. JENCKES.

(For remainder of design, see Plate 595.)

Supplement to The Art Amateur.

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PLATE 597.—DECORATION FOR A FRUIT PLATE. "Plums."

By I. B. S. N.

(For directions for treatment, see page 144.)

Supplement to The Art Amateur.

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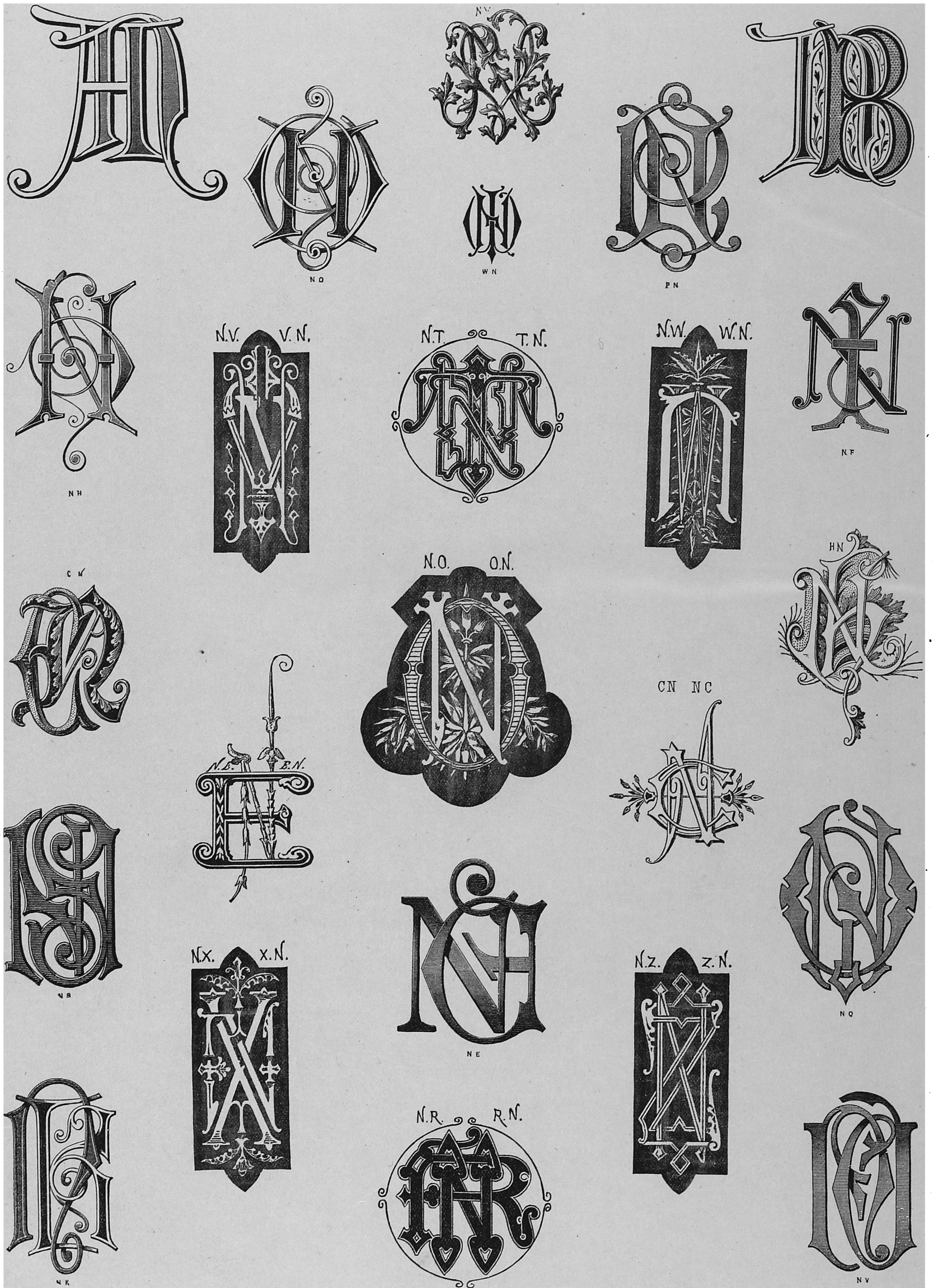


PLATE 599.—MONOGRAMS. THIRD PAGE OF "N."
THIRTY-FOURTH PAGE OF THE SERIES.

Supplement to The Art Amateur.

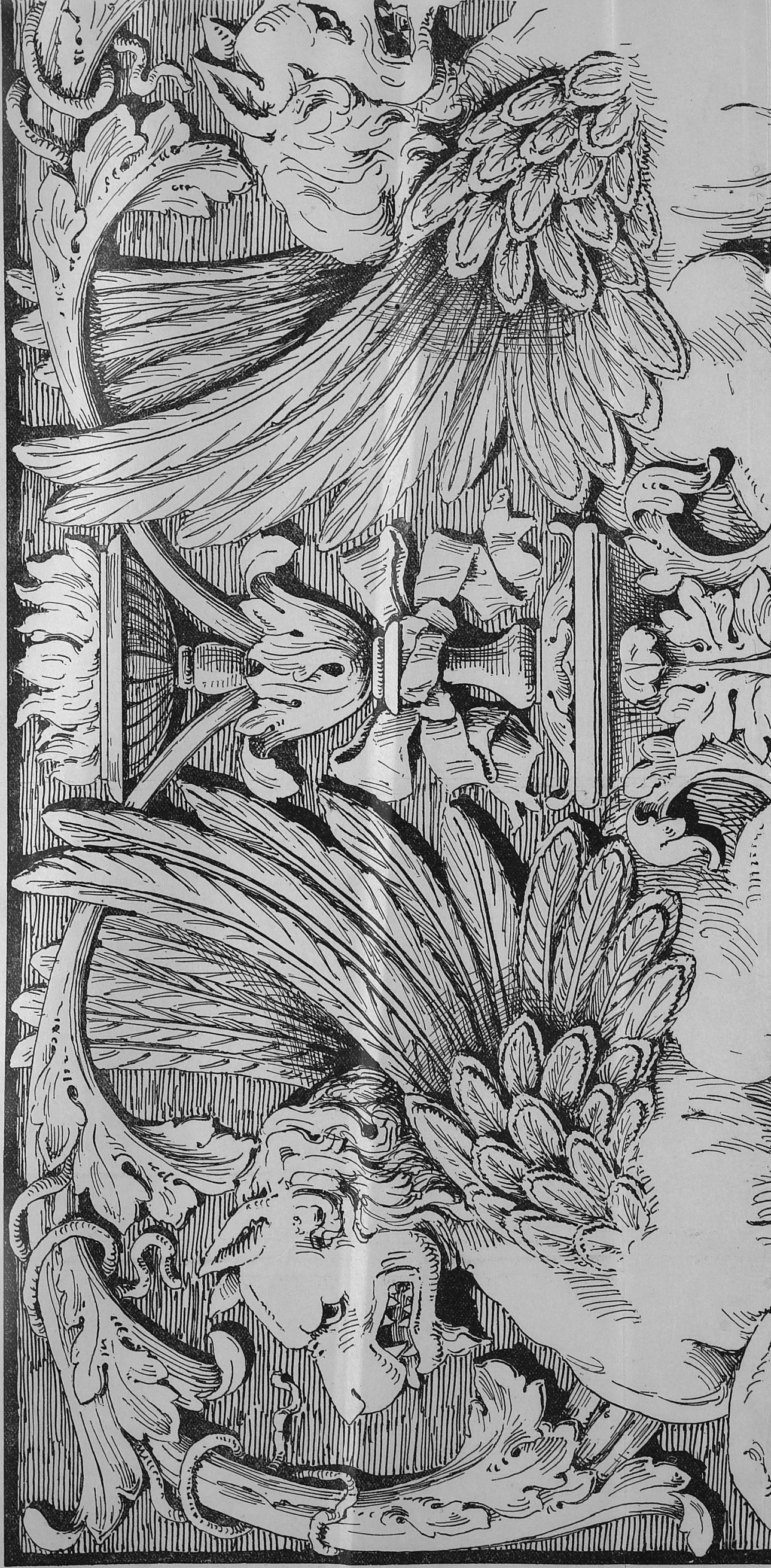
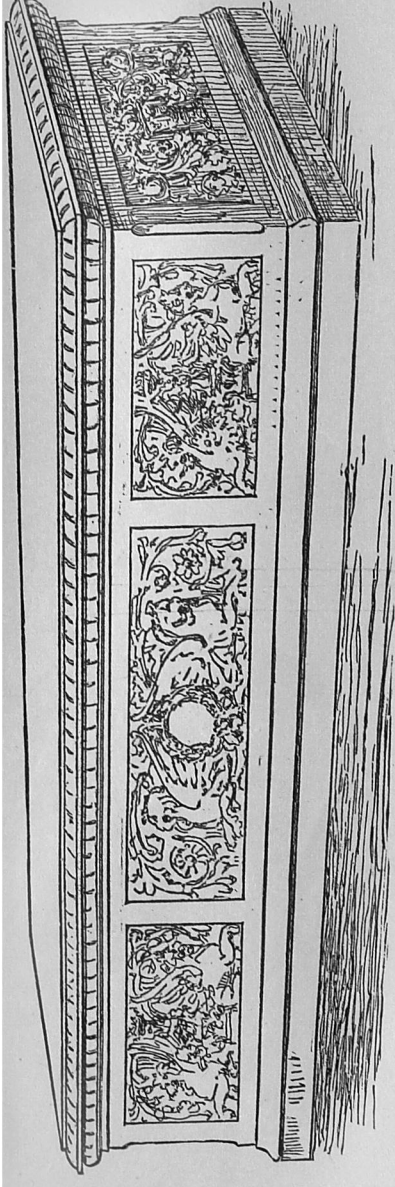
Vol. 16. No. 6. May, 1887.



PLATE 594.—EMBROIDERY DESIGN. "*Narcissus*."

Supplement to The Art Amateur.

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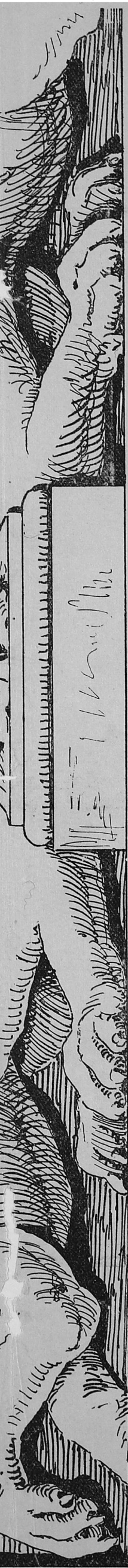
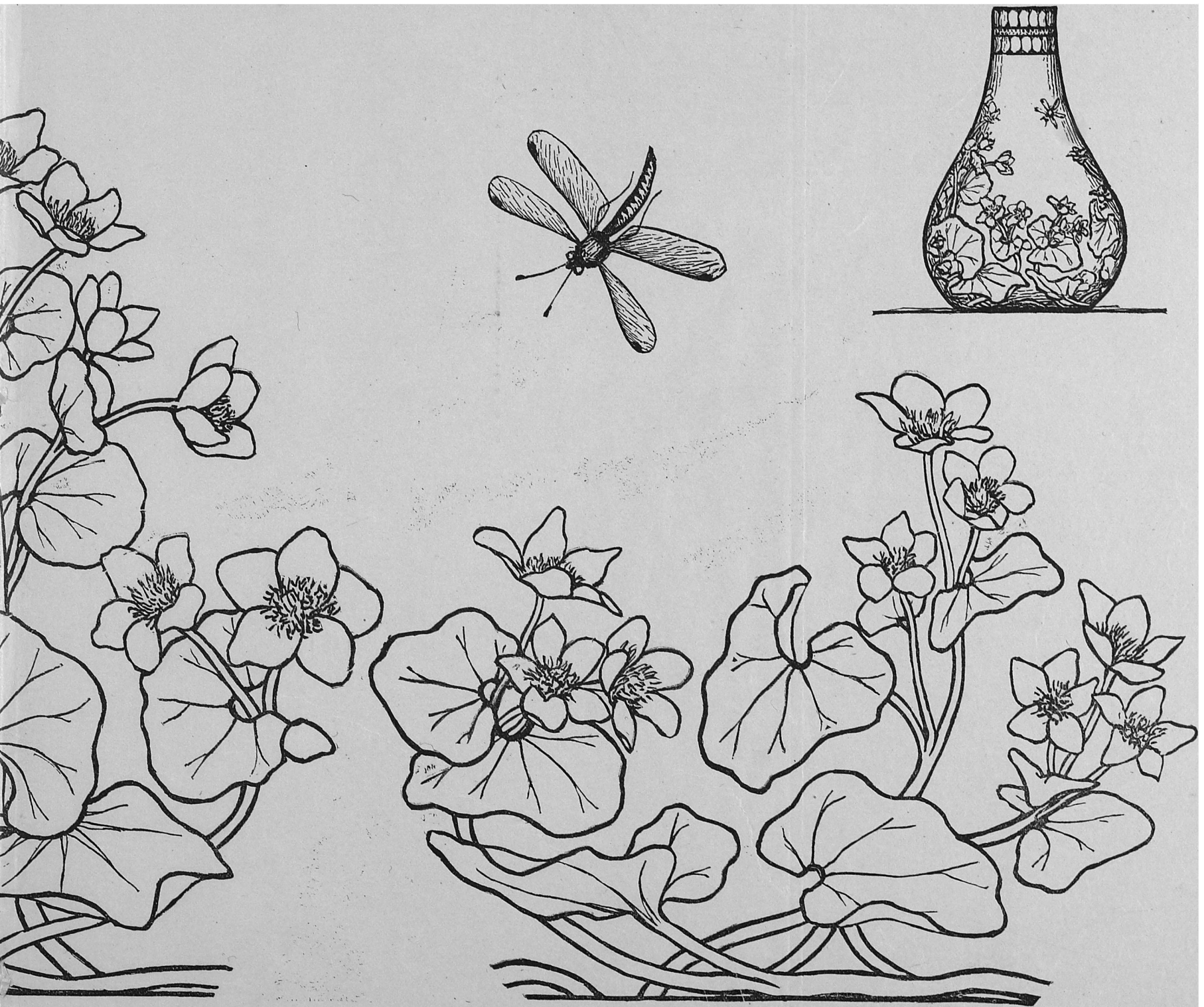


PLATE 595.—DESIGN FOR A HALL CHEST OF CARVED OAK.
THE CHEST IN MINIATURE, AND THE FRONT PANELS FULL SIZE. BY C. M. JENCKES.
(See page 144.)



PLATE 59.—DECORATION FOR A
BY KAP.
(For directions for treatment)



VASE. "Marsh Marigolds."

PA.

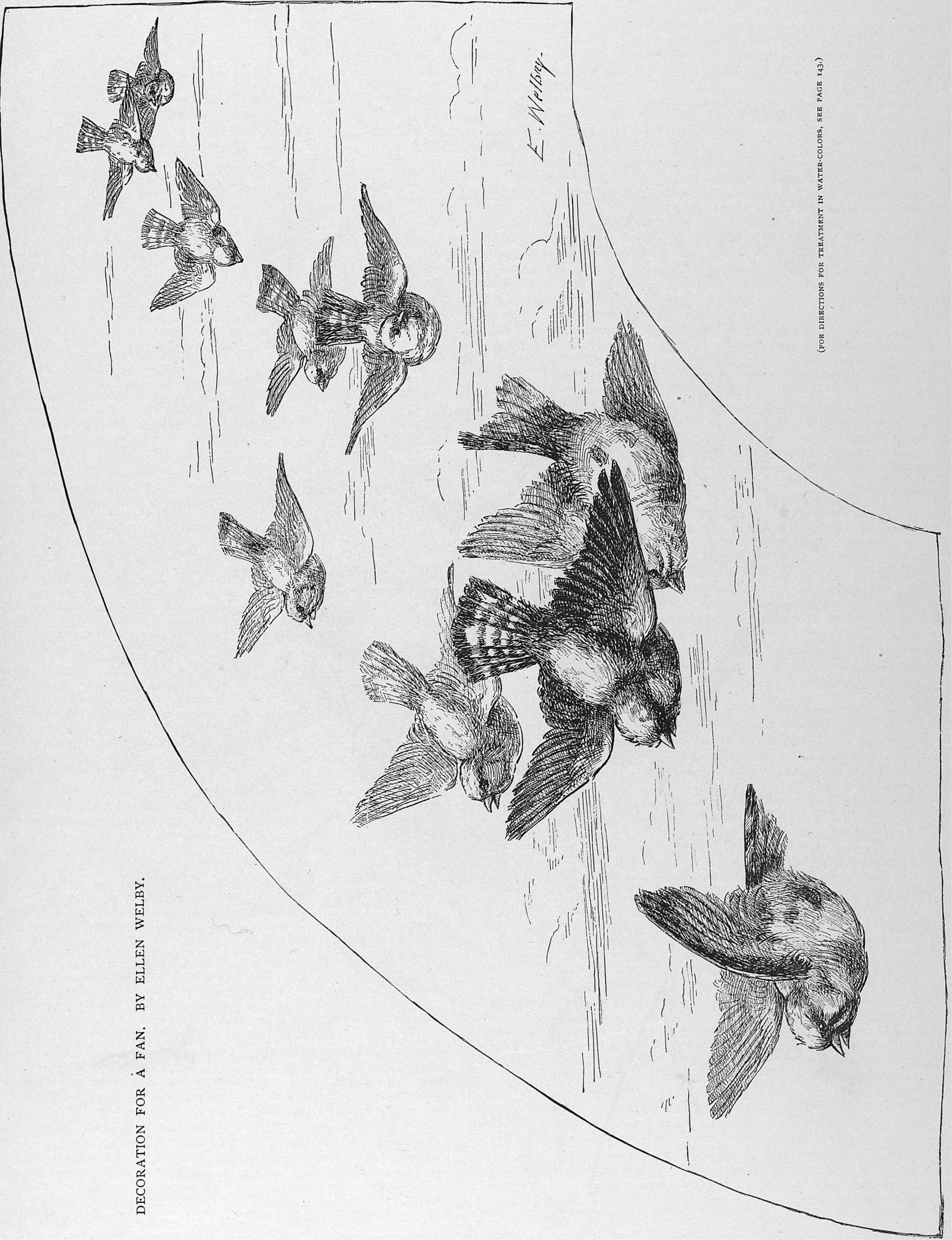
ent, see page 144.)



STUDY OF LILACS. BY VICTOR DANGON.

(FOR DIRECTIONS FOR TREATMENT IN OIL AND MINERAL COLORS, SEE PAGE 144.)

DECORATION FOR A FAN. BY ELLEN WELBY.



(FOR DIRECTIONS FOR TREATMENT IN WATER-COLORS, SEE PAGE 143.)